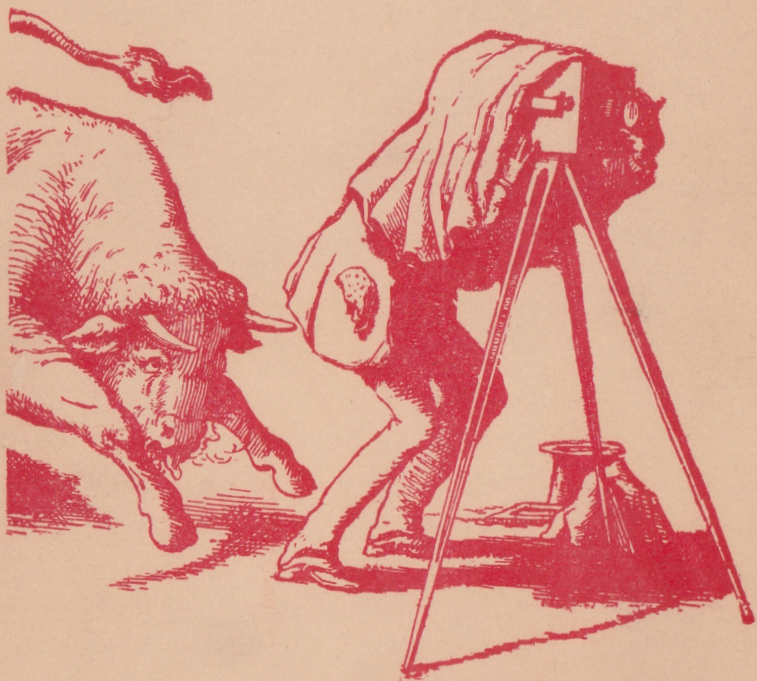


# PHOTO

# CARTOONS

A Book of Wit, Humor, and Photo Drollery

200 Cartoons Covering Over 100 Years of Photography



*Willard D. Morgan*

*A Morgan & Morgan BOOK*

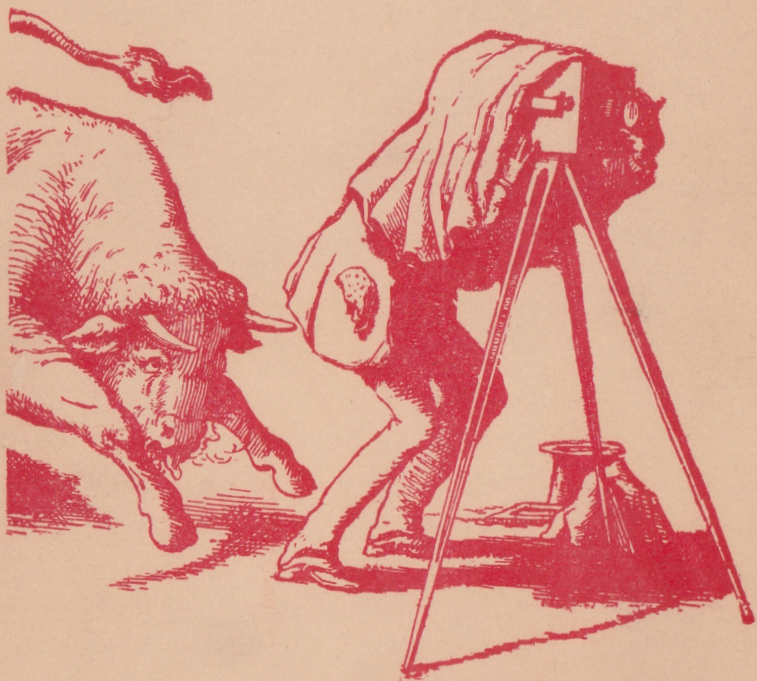


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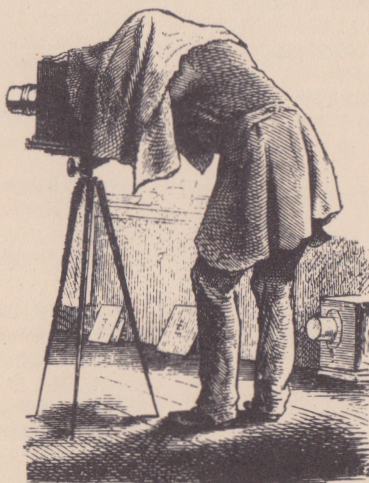
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# Photo Cartoons

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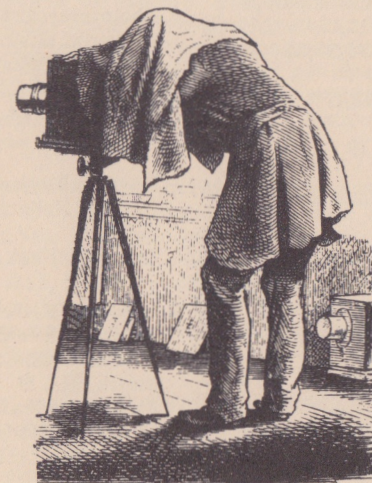
**Morgan & Morgan**

**PUBLISHERS - SCARSDALE, NEW YORK**



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Honoré Daumier was one of the first artists to use photography as lively subject matter for his many wonderful drawings. I have included a few of his best lithographs in this collection. One of his early caricatures shows the famous French painter-photographer Nadar (Gaspard Felix Tournachon, 1820-1910) photographing Paris from a balloon. Even as early as 1840 the artist Maurisset predicted aerial photography by drawing a balloon with a camera in his "Daguerreotypomanie," reproduced in this book and ably described by Beaumont Newhall. Daumier gave his Nadar balloon drawing this clever caption: "Nadar elevating photography to the level of art."

The artists of the day were having their nightmares about the phenomenal success of the photographer who could make a picture so quickly. Thus Daumier undoubtedly injected some of this taunting into his own photo caricatures. In 1839 Paul Delaroche the Paris painter went so far as to say when he saw his first Daguerreotypes, "Painting is dead from today on." Twenty years later the controversy still continued. The author, Paul de St. Victor wrote, "Photography ruins art, it prostitutes taste and vision; it discourages the engraver, whose slow and careful tool cannot fight against its dexterity and its legerdemain contrivances." But in spite of the artist's caricatures the photographer continued his work and enjoyed the good humor of the continual barrage of cartoons.

Long exposures and short focus lenses, during the beginnings of photography furnished the basis for many jokes and drawings. Still another Daumier example is, "Patience is the Virtue of Asses," reproduced in this collection. As will be seen in the drawing, Daumier shows two photographers idly standing by a Daguerreotype camera looking at a watch during the long time-exposure.

Another lithograph from a French artist called, "The Daguerreotypier," shows the photographer on a roof top dozing off while his camera is set for the long exposure required. I also have included examples of the short focus lens caricatures in this collection such as: The Giraffe taken from a second story window and the swimmer who kicks a clinging crab into the air just as his girl friend snaps the picture, are delightful examples.

In those days the ordeal of getting ones picture taken was more actual than fanciful. The elaborate head clamps and braces were frightening. The slow emulsions and lenses required absolute rigidity on the part of the subject from under 1 to as much as 2 or 3 minutes during the time exposures.

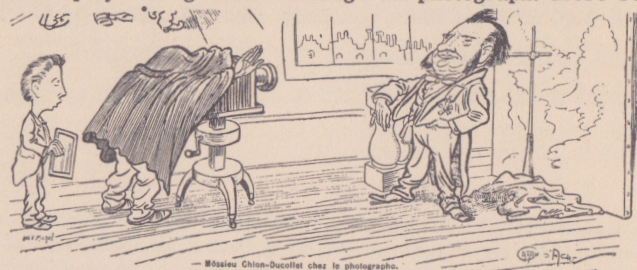
#### PHOTOGRAPHE DE CAMPAGNE



You are going to see a little birdie come out of the lens...let's not move. But I don't see the little birdie, perhaps you didn't put him in there.



As the photographic years rolled by the cartoonists found subjects in the various technical processes: the hazards of the photographer on location, the studio antics of children, the perils of the darkroom with its shady mysteries, and the head clamps, the distorted portrait caused by the short focus lens, or the pompous cad who displays his grandeur through the photograph. More recently the



photographic magazines have found that the cartoon offers a momentary laugh among more serious "how-to-do" reading. The general magazines such as *Colliers*, *The New Yorker*, and the *Saturday Evening Post* are contributing their share of cartoons revealing the trials and tribulations of the well meaning photographer who goes blithely on with his picture making.

A recent classic cartoon, "The Little Scouts," appeared in the *Post* showing an over-weight scout leader about to photograph a mountain scene with his tiny Box Brownie while three little scouts with box cameras stand by speculating on the technical requirements of picture taking by saying, "I would say about  $f/11$  at  $1/25$  with a K-1 filter, or  $f/16$  at one second with an A filter if we had a tripod--- using a lens hood, of course." Even the youngsters are immersed in technique.

So far there have been very few writers of photo humor in the form of short illustrated articles or poetry and drama. The *Camera Magazine* ran an interesting series by Tom Bowler and Wellington Ames, some of which will be found in **PHOTO CARTOONS** along with appropriate drawings.

H.W. Hanemann has been a consistent writer of photo humor in *The Morgan Camera News*, 6262 Sunset Blvd., Hollywood, California since 1935. He writes about "Onkel Von Wieni and Arpad." Hanemann is a Hollywood writer who fell heavily for miniature camera photography and came up laughing at his own troubles and mistakes. Then he started giving advice and descriptions of his ingenious gadgets and inventions to others, like any true camera fan. I have included an example of Hanemann's writings in this collection of cartoons and humor.

More recently Colonel Stoopnagle has been writing along similar lines by turning out a barrage of photo humor from time to time in *The Kodak Salesman* under the scrambled title of "Colonel Speaknagle Stoopling." He outshines the best gadgeteer by inventing an "Ensmaller to make little pictures out of big ones," or a "Mubla, which is a backward album for left handed and reversed pictures." While Stoopnagle devises a new plan for making "Still motion pictures with silent sound." He has time to invent his "Yellchronizer" which synchronizes a snapshot with the scream of a pretty blonde in a bathing suite just as she is pushed into the water by the photographer's assistant.

**PHOTO CARTOONS** is the first book of its kind which gives a cross section of photographic cartoon humor from the invention of photography in 1839 to its modern development over a century later. The cartoons were found in the periodicals of various European countries as well as in the United States.

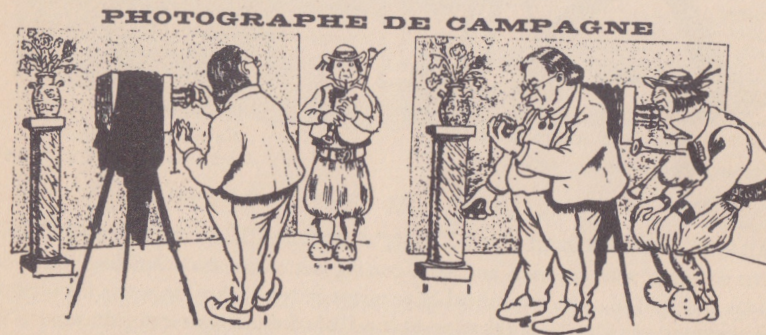
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You are going to see a little birdie come out of the lens...let's not move. But I don't see the little birdie, perhaps you didn't put him in there.





*A SIMPLE MODE OF "LEVELLING" A CAMERA.*

This Cuthbert Bede drawing of 1855 gives an English flavor to the trials of a photographer who goes on forbidden territory.



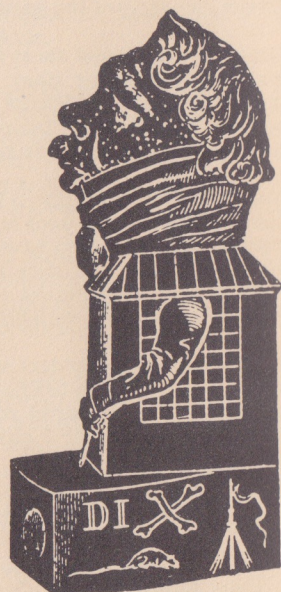
PHOTO CARTOONS is the result of selecting from hundreds of cartoons. One can almost follow the history of photography just through the study of these early cartoonists who siezed every opportunity of turning a new development into a joke or photo caricature. I earnestly hope that this book will inspire more artists and writers to find expression for their humor in this universal field of photography which has over 25,000,000 amateur and professional photographers.

Throughout this book I have included the sources of the cartoons wherever possible. The New Yorker, Popular Photography, The Camera, Home Movies, Minicam Photography, Collier's, The Morgan Camera News, and other publications were very helpful by allowing the reprinting of cartoons. The same holds true for all the cartoonists. If there is sufficient demand for more good photo humor I will publish additional collections of reprints and original photo cartoons. Let's have more good fun and laughs in photography. I would welcome comments from cartoonists and readers about this book and others to come.

Willard D. Morgan



NADAR, par André GILL.  
(Les Hommes d'aujourd'hui, 1878.)



CARICATURE-RÉBUS  
SUR LE DIORAMA DE DAGUERRE

### Caricature-Rebus of Daguerre's Diorama-1839

Daguerre is shown with his head and arms coming out of the Paris building where he showed his DIORAMA...which consisted of paintings cleverly lighted to create the illusion that the spectator was actually in the Alps, or in a Cathedral during a midnight mass. On the pedestal of the caricature is a rebus: The French word for bones is OS, for rat is RAT, and for mast is MAT. The final letters in each of these words are silent...when pronounced one after the other they spell out DIORAMA.

Drawn by Dantan, Paris, 1839.



### A SIMPLE MODE OF "LEVELLING" A CAMERA.

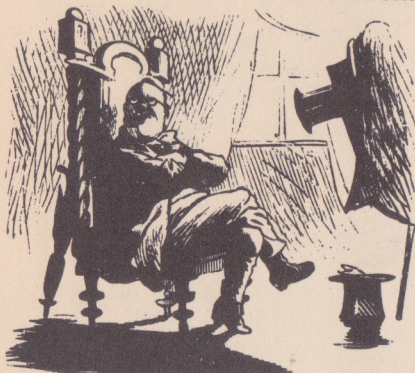
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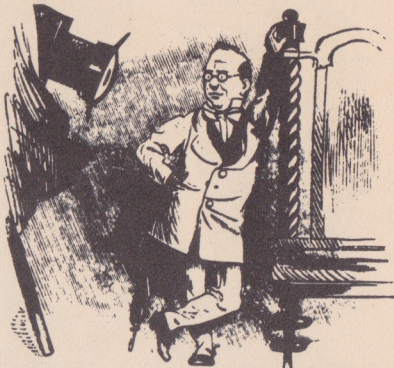
# Photographische Leiden des Herrn Nuttig. II.

Von Wilhelm Scholz.

Cartoons from Uber Landund Meer...1866, Stuttgart



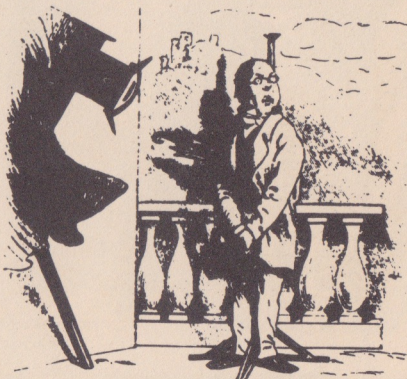
Exceptional. But the photographer thinks it would be better to have a full length standing pose.



This would be very "slick" but the chair is just a little overpowering. Maybe Mr. Nuttig prefers to lean on the table.



That's the real stuff. ...except in this pose the absence of a background is too obvious. Let's try it with a landscape.



Very good...but too obvious. The simplest is always the best. Let's take this pose against the draperies.



Now. Please stand very still. ...ah, the negatives are perfect, and in 8 days the first proofs will be ready.

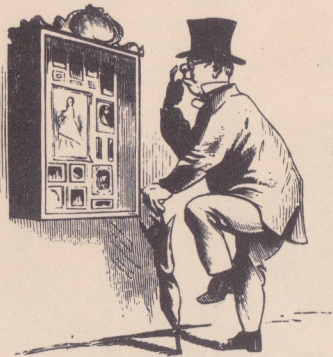


Photographer takes a gracious bow and thanks Mr. Nuttig very much. Mr. Nuttig, completely unnerved and exhausted, prepares for the descent but before starting down swears, "Never again."



# The Photographic sufferings of Mr. Nuttig 1

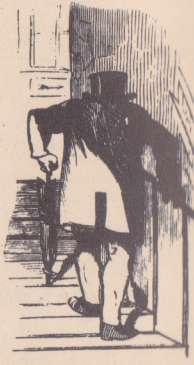
Von Wilhelm Scholz.



Mr. Nuttig sees the photographer's display case and is reminded that he still owes his portrait to posterity and resolves to have one made.



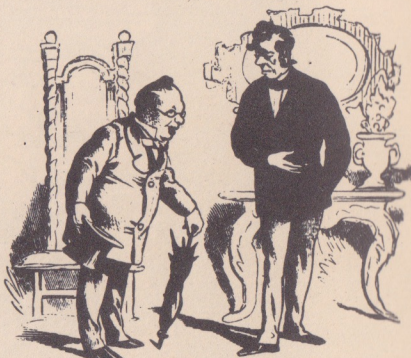
He immediately starts climbing the stairs to carry out his resolution.



But already at the fourth flight he is beginning to weaken.



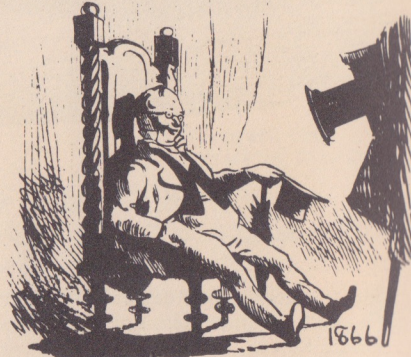
On the sixth flight he is out of breath, and...finally arriving at the photographic summit, grasps the bell cord as he sinks into a seat.



Mr. Nuttig is consoled by the photographer, explaining that he only has to take 4 or 5 more subjects before it's his turn.



Finally it is Mr. Nuttig's turn. The photographer explains, "a little less formal pose please."

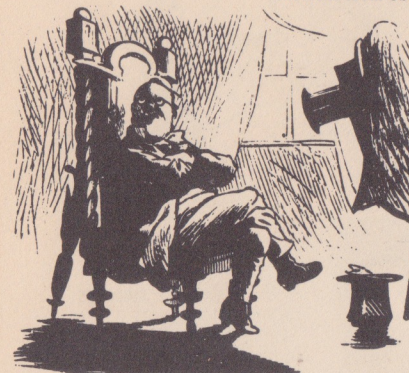


Now that's perfect, but maybe it would be better to cross your legs.

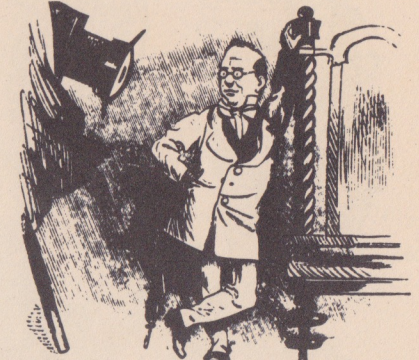
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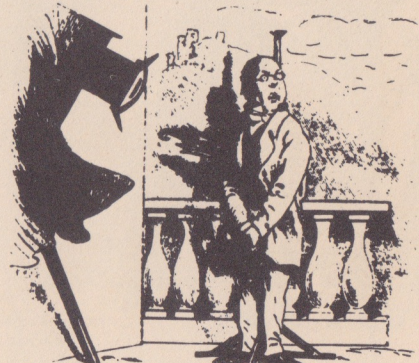
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Imp. A. Aubert & Co.

Chez Aubert & Co. Pl. de la Bourse.

*Position réputée la plus commode pour avoir un joli portrait au Daguerreotype.*

This is reputed to be the most comfortable position for taking a nice Daguerreotype portrait...is the full caption by Daumier as he tries another caricature of the early photographic "torture chair" with its clamps and head rest.





Cuthbert Bede pokes some fun at the numerous photographic processes in 1855.



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La patience est la vertu des ânes.

Patience is the Virtue of Asses...is the caption placed under this Daumier drawing of 1839, which lampooned the photographers who would stand around waiting for the long time exposures required with the Daguerre cameras.



## The Surprises of Photography



Study In The Open Air  
(Nature always makes  
the picture.)

(Journal amusant.)

from the Journal  
of Amusement



Underexposed      Overexposed



The model has mov-  
ed a little.



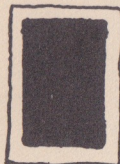
This time the cam-  
era has moved.



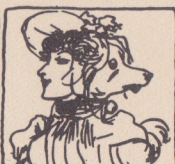
The plate was  
badly prepared



The camera was  
too little.



Almost missed



Double expos-  
ure, same plate



A very close  
couple (group)



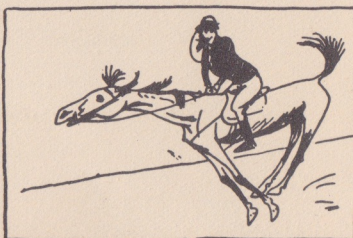
Too close to subject



A Few Snapshots



The Baron, chic  
to his finger tips



The delightful  
madame X....



The pretty horse of Count de C...  
going through his paces.

The mayor in  
funeral proces-  
sion.

QUELQUES INSTANTANÉS

Proverbes et Maximes.



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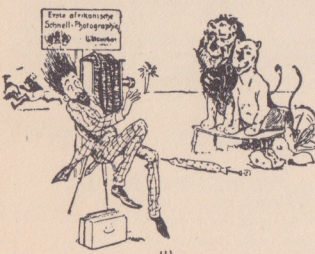
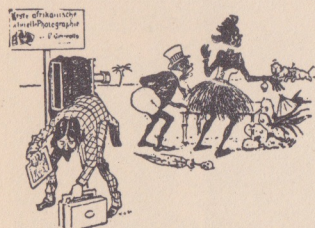
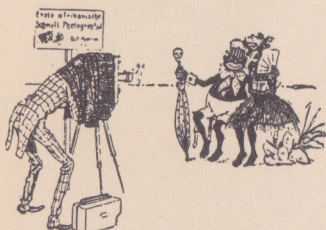




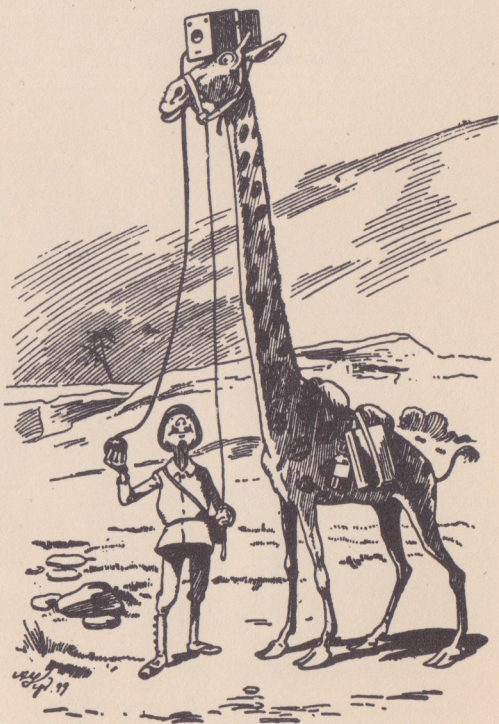
LE GRAND PÈLERINAGE

The Great Pilgrimage. "Magnificent toys, characters with changing costumes, camera equipment, etc. (made in Nuremberg)." Thus reads the caption of this early political caricature showing William II, the magnificent, preceded by the guard who is clearing the road of natives on a pilgrimage to the Near East. Behind the Emperor is his bodyguard protecting the camera mounted on the camel's back. Drawn by de Caran D'Ache. Photography in The Desert (below left). The sign reads, "First African Snapshot." (Below right) How the professor succeeded in making his wonderful birdseye view of the desert. (English Cartoon)

LE PHOTOGRAPHE AU DÉSERT



(Schweizerische Fliegende Blätter, Bäle.)



LA PHOTOGRAPHIE AU DÉSERT.

Comment le professeur « Succeded »  
obtint son étonnante vue du désert à vol d'oiseau.  
(Caricature anglaise.)



# CENTRAL FERROTYPE GALLERY,

Corner Main and Fifth Streets, RACINE,  
IS THE  
**BEST PLACE on EARTH**

(SO EVERYBODY SAYS)

For You, Your Friends and Relations to get their  
**PICTURES TAKEN,**

And be Satisfied both in Prices and the Quality of our Artistic Productions.



OUR PRICES ARE:

- |                                 |                               |
|---------------------------------|-------------------------------|
| 1 Ferrotypes and Frame, \$1.25. | 4 Bon-Ton Medallions, 75 cts. |
| 8 Bon-Ton Ferrotypes, \$1.00.   | 2 Victoria Vignettes, 75 cts. |
| 4 Bon-Ton Ferrotypes, 50 cts.   | 6 Card Ferrotypes, 50 cts.    |

Special Attention is called to the  
**BON-TON IMITATION OF MEDALLION PHOTOGRAPHS,**  
The ONLY PLACE in the city where such are made.

**OLD PICTURES**  
**COPIED AND ENLARGED**  
At Prices that Never Fail to Suit.

**ED. BILLINGS, Operator.**

N. B.--It is for the interest of you and every one else to improve this excellent opportunity at once.

Early American Photographic Studio Advertisement



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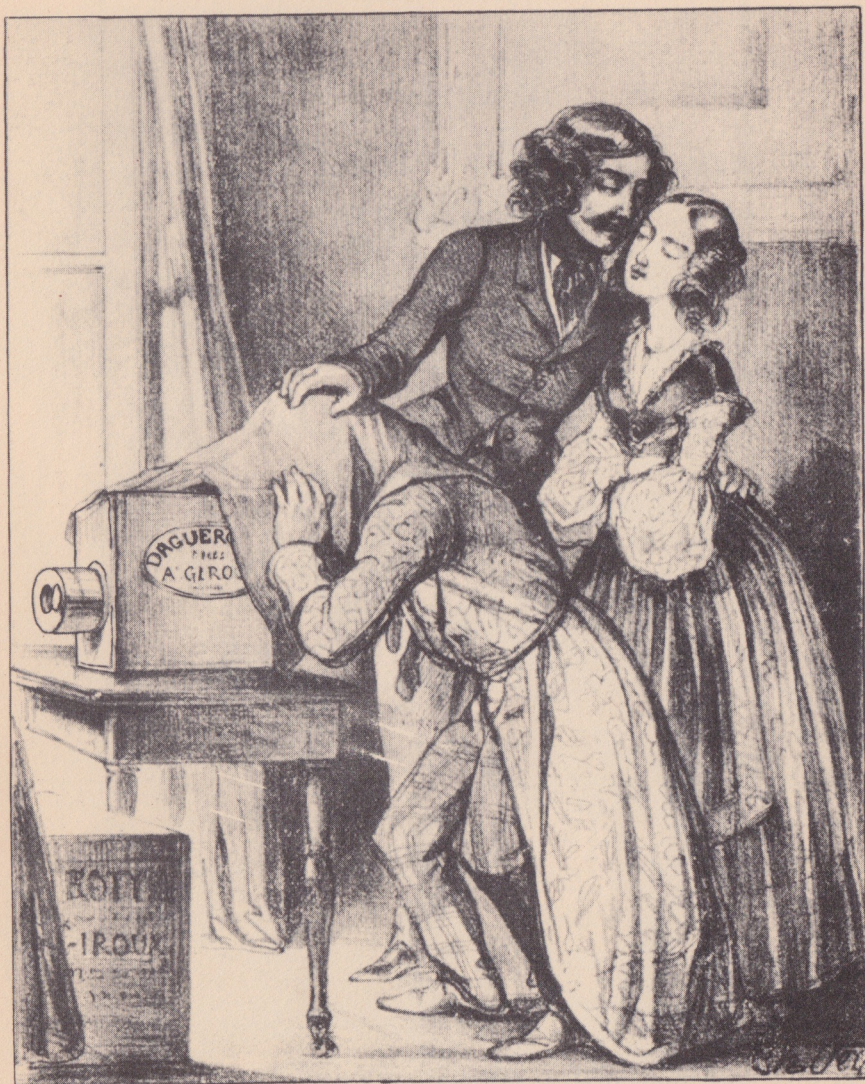
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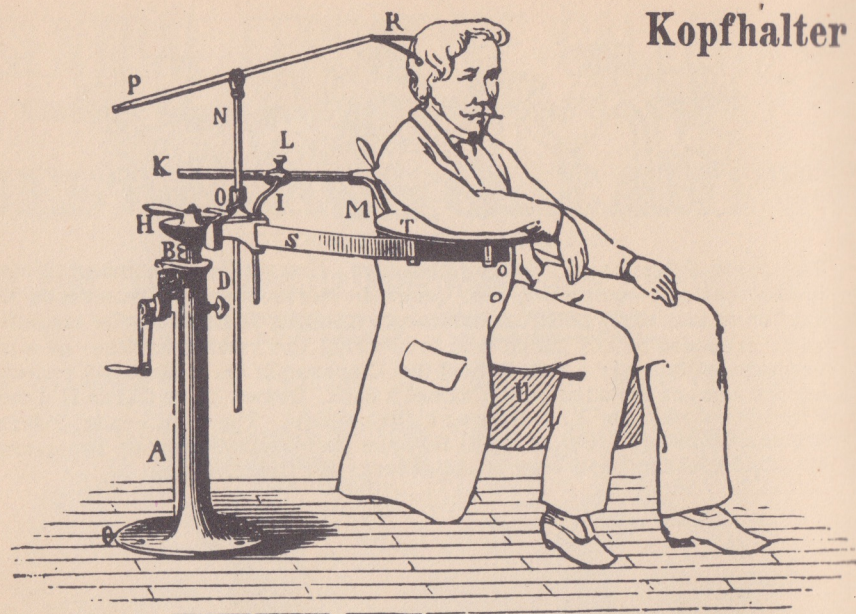




(LE MARI) J AI BEAU REGARDER JE NE VOIS RIEN ... (LE COUSIN) REGARDE TOUJOURS CA VA VENIR !

The Husband (under focusing cloth), "I can look all I want to, but I don't see a thing." The Customer, "Keep on looking, you'll see." At the same time seizing a few amorous moments with the attractive wife. Vernier drawing about 1839.

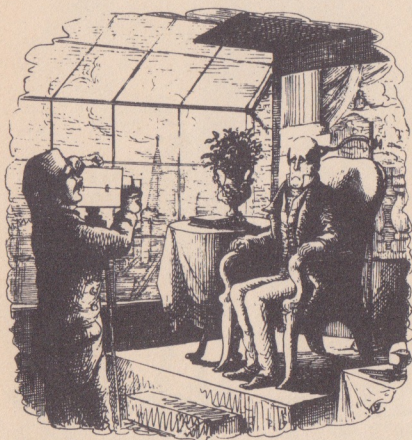




Kopfhalter

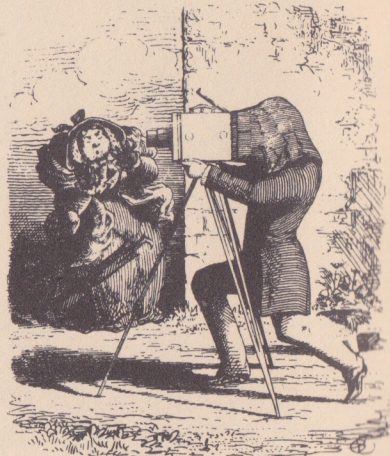
## Sarony's Halter

Example of an elaborate body and head rest required before the days of instantaneous exposures and artificial light.



To secure a pleasing Portrait is everything.

Daguerrotypist to cheerful Sitter—"The process will commence as soon as I lift up this slide. You will have the goodness to look steadily at one object & call up a pleasant expression to your countenance."



A PHOTOGRAPHIC PICTURE.

ELDERLY FEMALE (WHO IS NOT USED TO THESE NEW-FANGLED NOTIONS) "O SIR! PLEASE SIR! DON'T, FOR GOODNESS SAKE, FIRE, SIR!"

Cuthbert Bede drawings reproduced from his book of 1855, London.



(LE MARI) J AI BEAU REGARDER JE NE VOIS RIEN ... (LE COUSIN) REGARDE TOUJOURS CA VA VENIR!

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LA DERNIÈRE ÉPREUVE  
The Last Exposure



— ...Ne bougeons plus !

Dessin d'ABEL FAIVRE.

... now don't move.

(L'Album.)

Even when photographing a deceased person the cartoonist finds one last twist in this 19th Century drawing.





LA POURSUITE

The Peasant, "Why are you running away young man? There's a wonderful chance to make a snapshot." In this Eighteenth Century drawing even the French farmer shows sly humor.



TAKING IT FOR GRANTED.

Engaging Photographer. "Just look a little pleasant, Miss! Think of 'IM'!"

1872.  
PUNCH

LA DERNIÈRE ÉPREUVE  
The Last Exposure



Abel Faivre

— ...Ne bougeons plus!

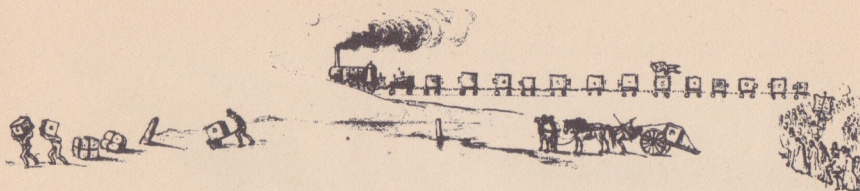
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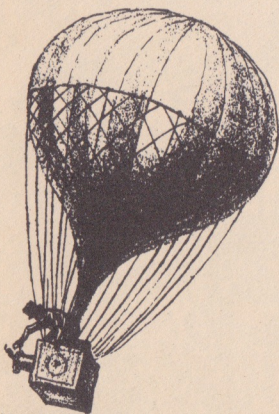




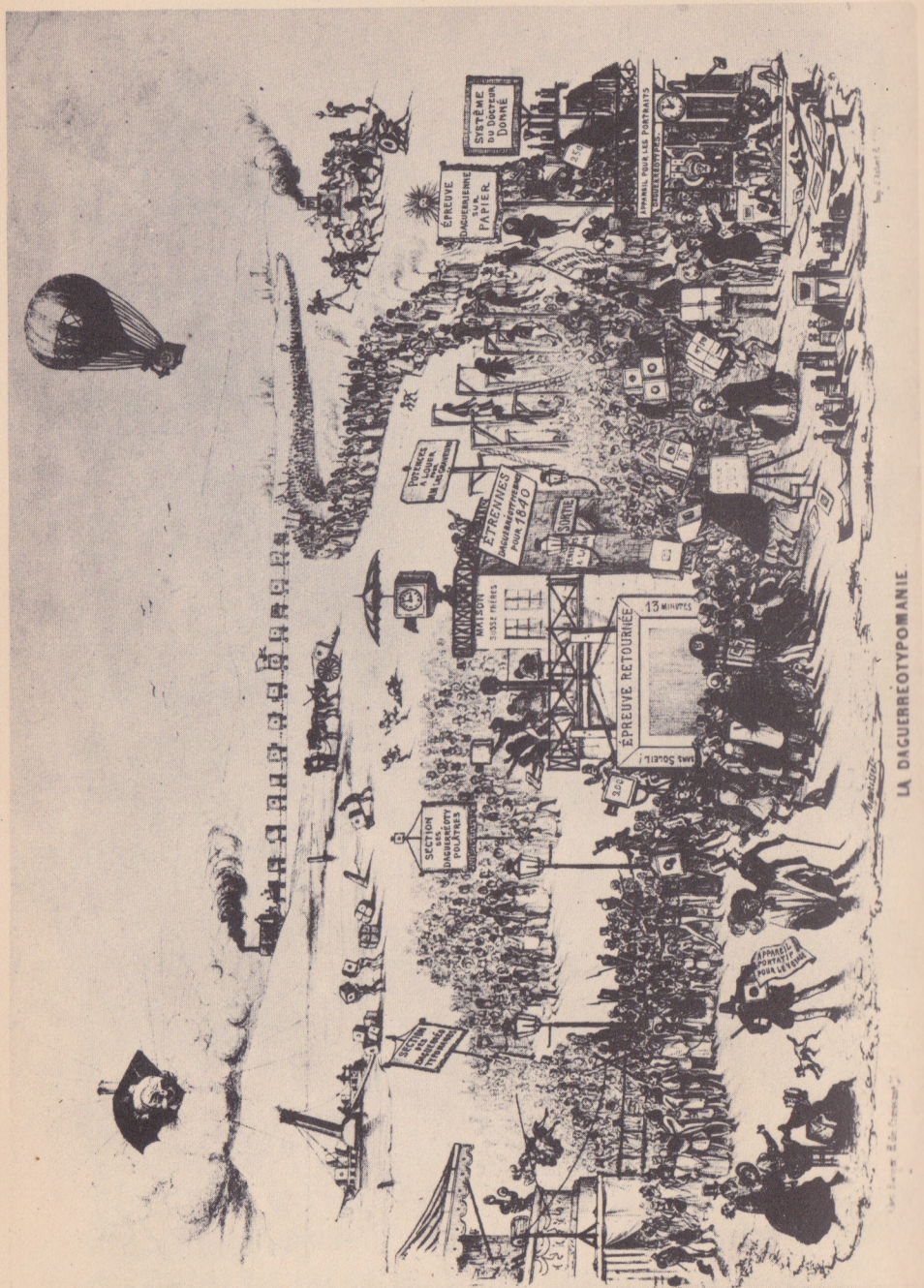
## THE DAGUERREOTYPE CRAZE

This lithograph (*La Daguerreotypomanie*) records the daguerreotype craze that swept over Paris and the world as soon as the French Government published Daguerre's technique in 1839. The first amateur photographers, in the words of an eye witness, "jammed opticians' shops longing for cameras; everywhere they were seen focusing on buildings. Everybody wanted to take pictures from his window, and he who at first trial got a silhouette of roofs against the sky was happy; he raved over chimney pots, he counted over and over roof tiles and chimney bricks; he was amazed to find the mortar between the bricks; in short, the poorest result gave him unspeakable joy, so new was the process and so marvellous did it seem."

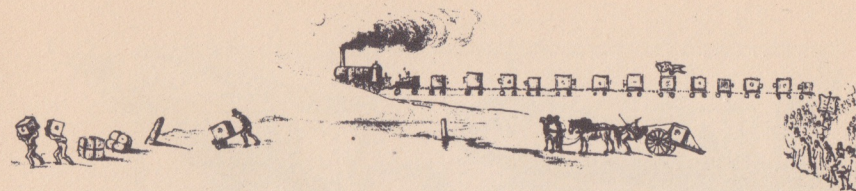
The artist, Maurisset, shows us in the center of his lithograph (on the opposite page), a building on which is hung a gigantic frame marked "Without Sun. Delivered Proof 13 Minutes." Crowds are knocking each other down to get a look at the picture----but it is blank. From a side door marked "Exit" more people surge forth beneath the signs "Windows to Rent" and "Daguerreotype New Years' Presents for 1840." Beyond the building another sign announces "Gallows to Rent for Engravers:" some have hung themselves in despair, while the first photo fans pass by in a procession, carrying the banner "Down with Aquatint," a form of engraving which Dr. Donne, hidden beneath a focusing cloth under the sign "Daguerreotype Prints on Paper," is busily imitating with camera, acids and etching press. Underneath him a victim is pilloried in a "Machine for Daguerreotype Portraits," while a clock, with madly swinging pendulum, ticks off the minutes of exposure. The procession marches past a festive group: to the tune of a fiddle and a drum, fans dance hand in hand around a fuming mercury developing pot, placed on top of a camera. Everywhere there are cameras. On







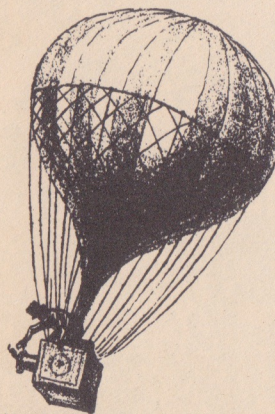
LA DAGUERREOTYPOMANIE



## THE DAGUERREOTYPE CRAZE

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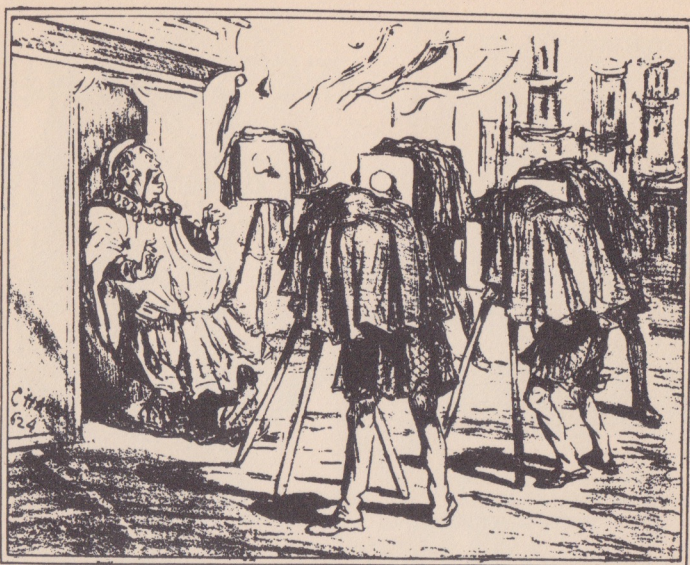


Illustration de l'Empereur de Chine

Illustration de l'Empereur de Chine

La Chine étant ouverte attire immédiatement à Pékin tous les photographes, qui se mettent en mesure de saisir Sa Majesté Impériale dès sa sortie du palais.

(Dessin de Cham dans le Charivari de 1858.)

With the opening of China to foreigners in 1858, photographers are immediately attracted to Peking where they try to catch photographs of his imperial Majesty.



THE CAMERA

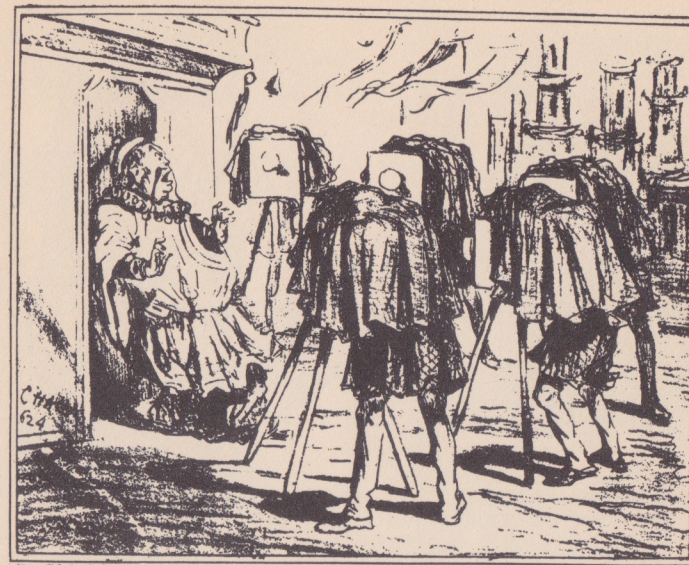
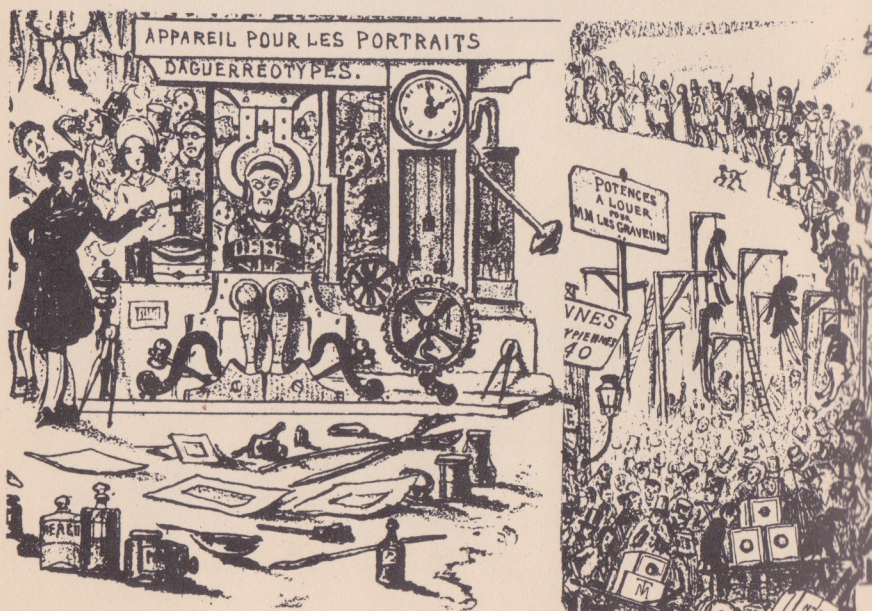
"That's where I keep my best movie films."





wheelbarrows, on carts, on railroad cars, on steamboats. Packed on heads, on shoulders, on backs, under the arm ("Portable Camera for Traveling"). Set on tripods, on roofs, and even swung in the air from a balloon. Marked "300 Francs Complete." Marked with serial numbers 200, 250, 300. Focused on an unwilling child, on a tightrope dancer, while crowds look on bearing banners "Section of Daguerreotype Haters" and "Section of Daguerreotype Fans." Over this animated scene, King Sol, wearing a reflector for a crown, benignly smiles.

Beaumont Newhall



La Chine étant ouverte attire immédiatement à Pékin tous les photographes, qui se mettent en mesure de saisir Sa Majesté Impériale dès sa sortie du palais.

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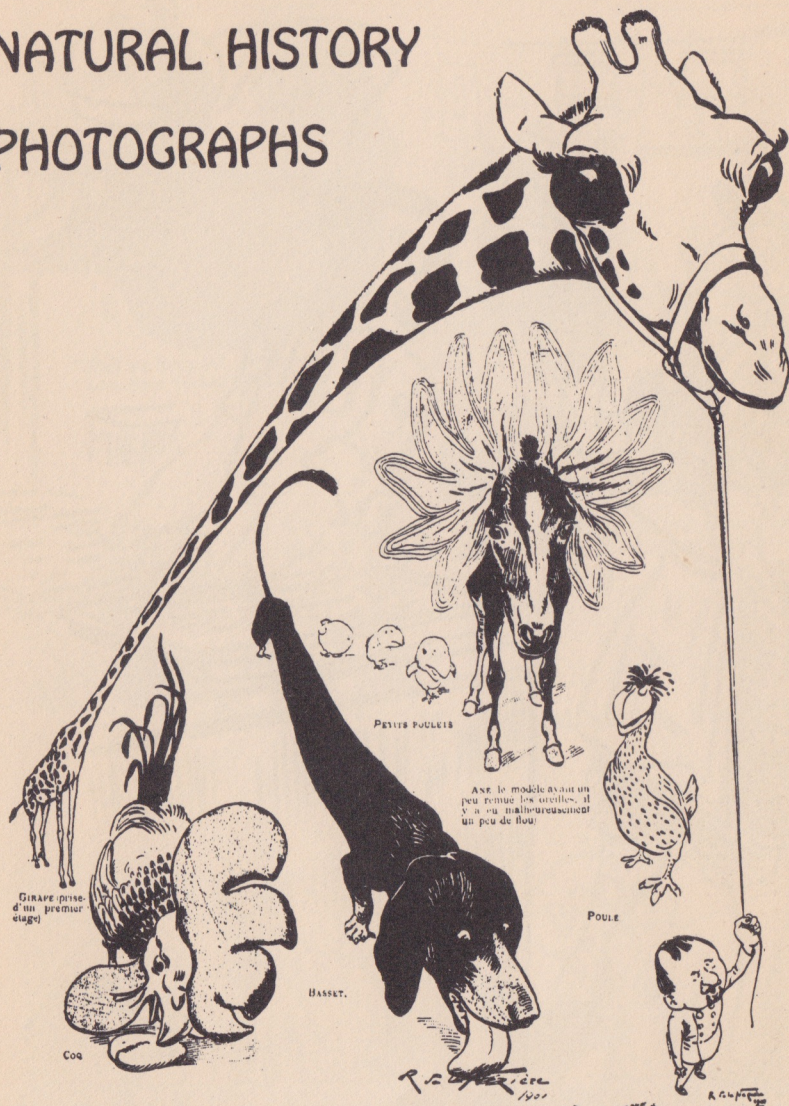


"That's where I keep my best movie films."

THE CAMERA



# NATURAL HISTORY PHOTOGRAPHS



LA PHOTOGRAPHIE ET L'HISTOIRE NATURELLE, par R. de la NÉZIÈRE.  
(Le Rire, 1901.)

The cartoonist, R. de la Nézière, loves to show lens distortions and other camera variables. The giraffe taken from 2nd floor, the donkey moves his ears during exposure, the dog is a perfect subject for the distorted closeup with the wide angle lens.

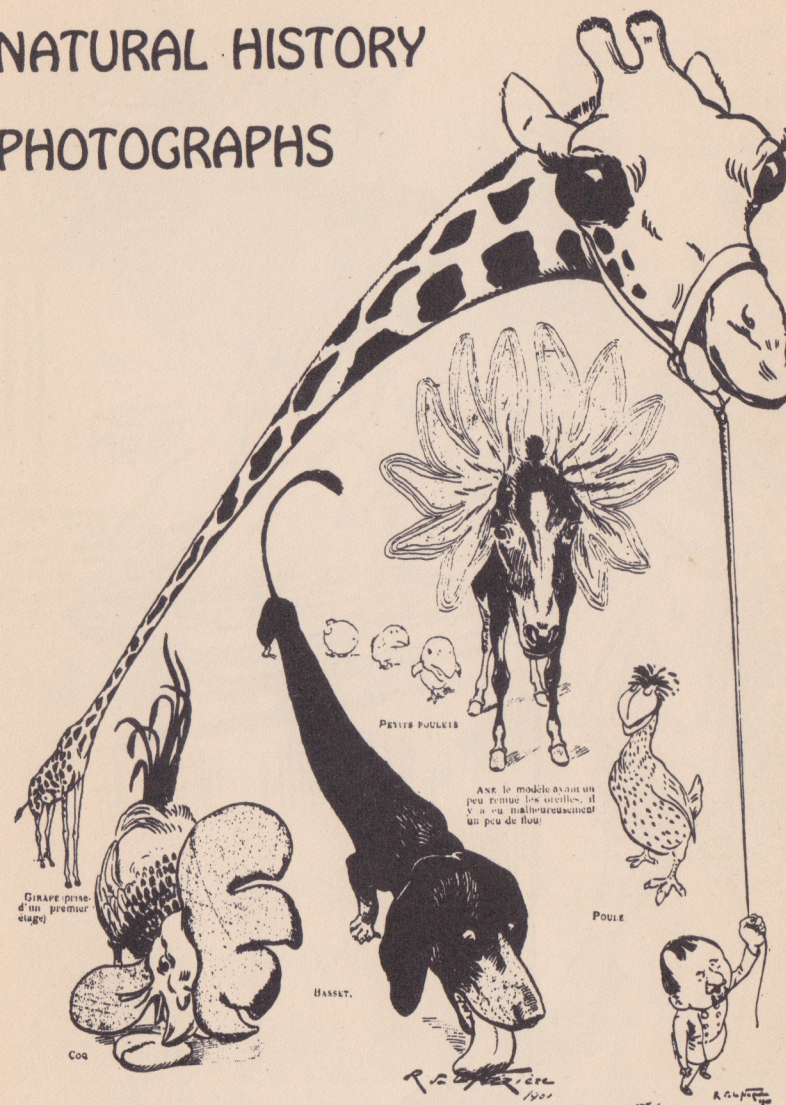




PHOTOGRAPHY AND EXPLORATION.

During the early days of the wet plate process, photography with the ponderous plate camera was not a simple task. The serious photographer went forth with his portable darkroom, chemicals, plates, and even an assistant. The photographer had to prepare his wet plates by flowing the collodion solution onto the plate, then after a few seconds it was immersed in the silver sensitizing bath, followed by inserting into the plate holder ready for use in the camera. This illustration from Gaston Tissandier's book, *A History and Handbook of Photography*, 2nd edition, 1878, reveals the elaborate equipment necessary for successful photographic work.

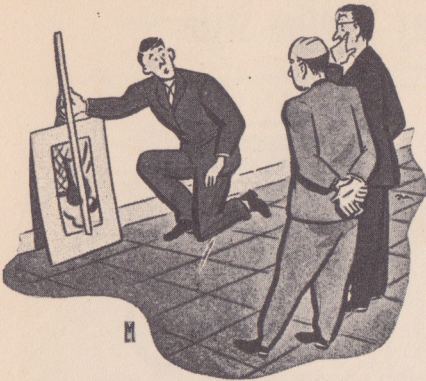
## NATURAL HISTORY PHOTOGRAPHS



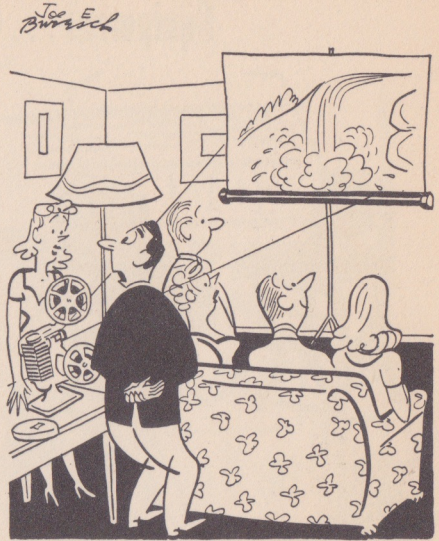
LA PHOTOGRAPHIE ET L'HISTOIRE NATURELLE, par R. DE LA NÉZIÈRE.  
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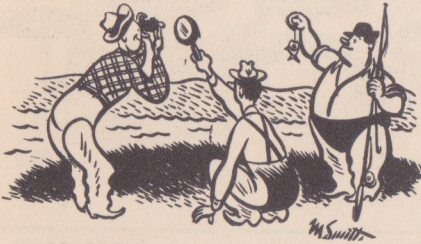




"Shall we hang it? It's only seventeen inches deep?"



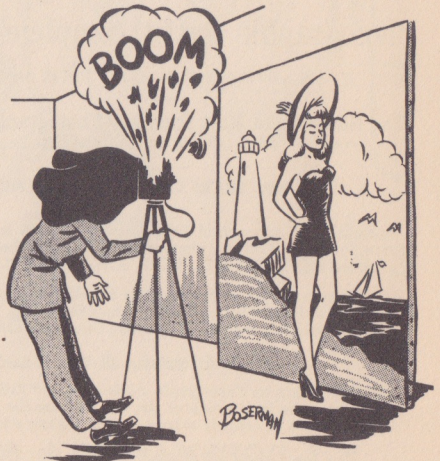
"Hurry, dear, turn on the shower and all the water faucets for the Niagara sequence!"



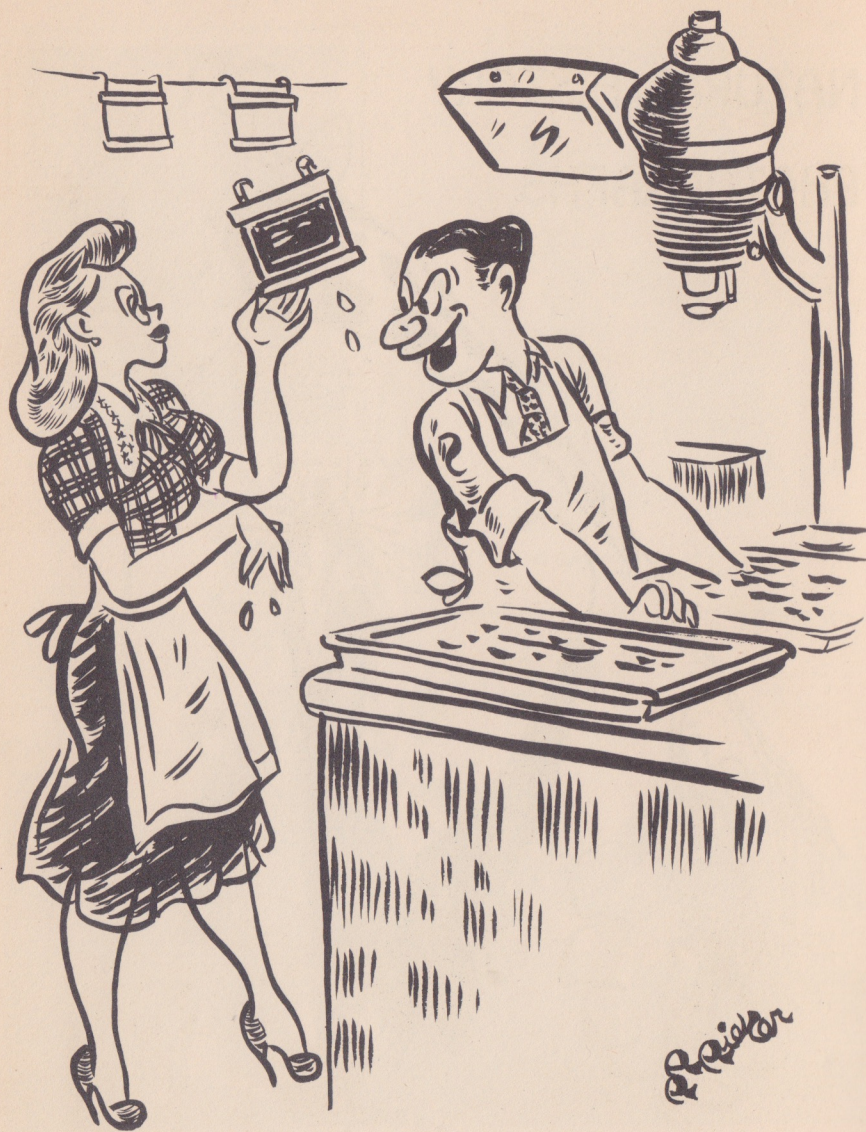
All cartoons from  
Minicam Photography



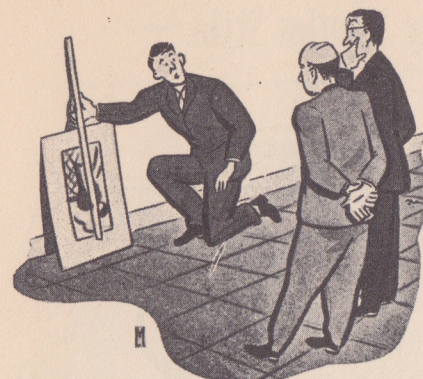
"Arthur carries his close-ups too far."







"Day after day we take and develop baby pictures---has that ever given you an idea, Miss Clettis?"



"Shall we hang it? It's only seventeen inches deep?"

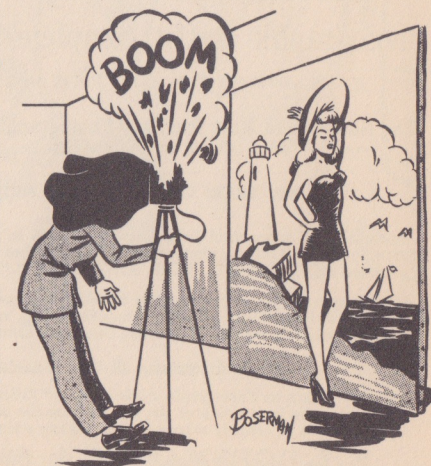


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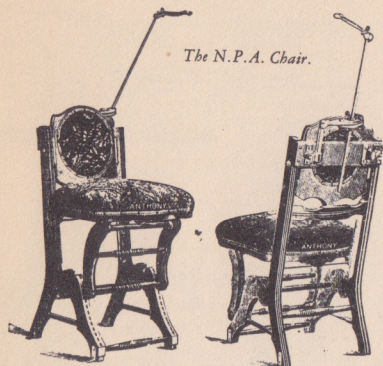


“Sebastian, are you certain that you’re merely developing films in your darkroom?”

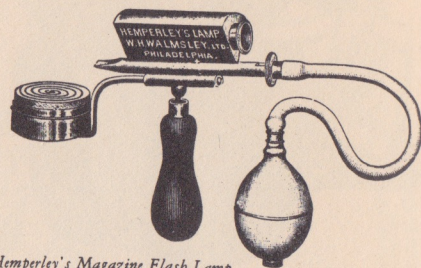


## Equipment ... Gay Nineties Style

THE ANSCONIAN



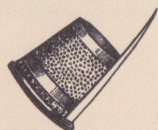
The N.P.A. Chair.



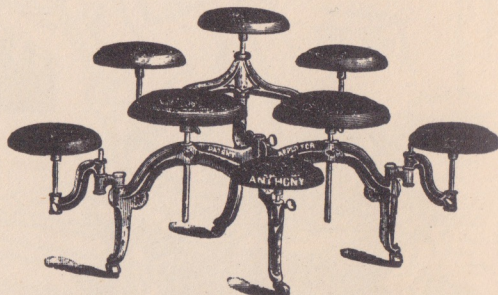
Hemperley's Magazine Flash Lamp.



The American Songster Baby Charmer.



The Efficient Plate Lifter.



The "Besaw" Grouper.

## AMATEUR PHOTOGRAPHY.

### Horsman's "Eclipse"

Photographic Outfit, complete, \$2.50.

THE WONDER OF THE AGE.

The Neatest and Most Complete Photographic Outfit ever offered to the public.

A CHILD TEN YEARS OLD CAN MAKE A PICTURE.

It consists of a beautiful little Camera covered in IMITATION MOROCCO, and will make a photograph  $3\frac{1}{4} \times 4\frac{1}{4}$  inches in size, and is provided with a "RAPID WIDE ANGLE LENS."



It also includes Six Lightning Dry Plates, Two Japanned Iron Trays, Two Bottles Developer, One package Hyposulphite Soda, One Printing Frame, Six sheets each Silvered and Blue Print Paper, One bottle of Gold or Toning Solution, Twelve Card Mounts, One Plate Lifter, One sheet Ruby Paper, and full directions for making Ruby Lamp.

This Outfit contains all that is needed to Make and Complete a Photograph.

Two Specimen Photographs made with the "Eclipse" will be sent by mail to any address on receipt of 10 cts. Any person can form a club of six, and send me the price of six, and will receive one outfit free. One outfit will be sent, by express, prepaid, to any address, on receipt of \$3.00.

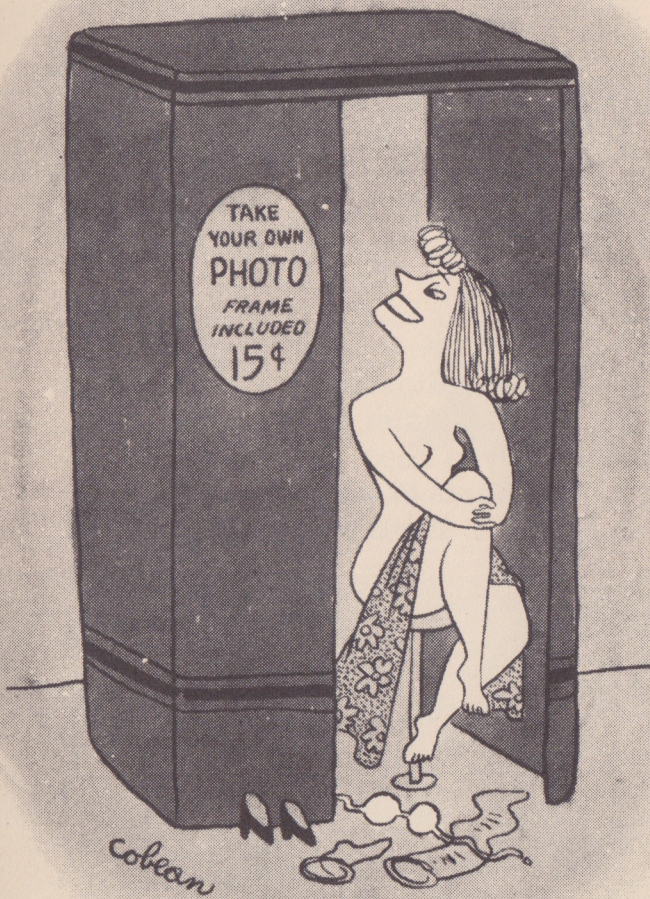
1887

E. I. HORSMAN, 80 & 82 William Street, New-York.



"Sebastian, are you certain that you're merely developing films in your darkroom?"





THE NEW YORKER





"And, what's more, just any old  
bird won't do. It's got to be a Baltimore oriole."

THE NEW YORKER

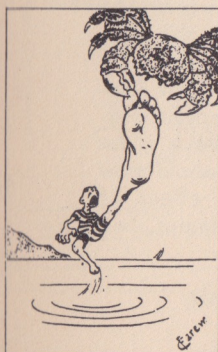


THE NEW YORKER





"Hold it please."  
The short focus  
lens distortion.



The wonderful portrait that  
was promised. (19th Cent.)



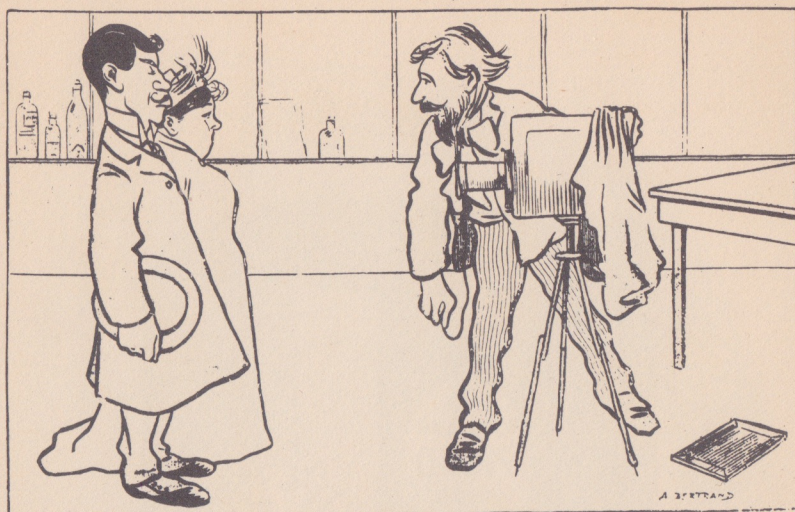
SHE.... "In your place I would be proud of my  
little wife." While the French husband tries  
to hide his pretty wife's charms from the num-  
erous photographers.



*A PHOTOGRAPHIC BATH.*

Cuthbert Bede, 1855



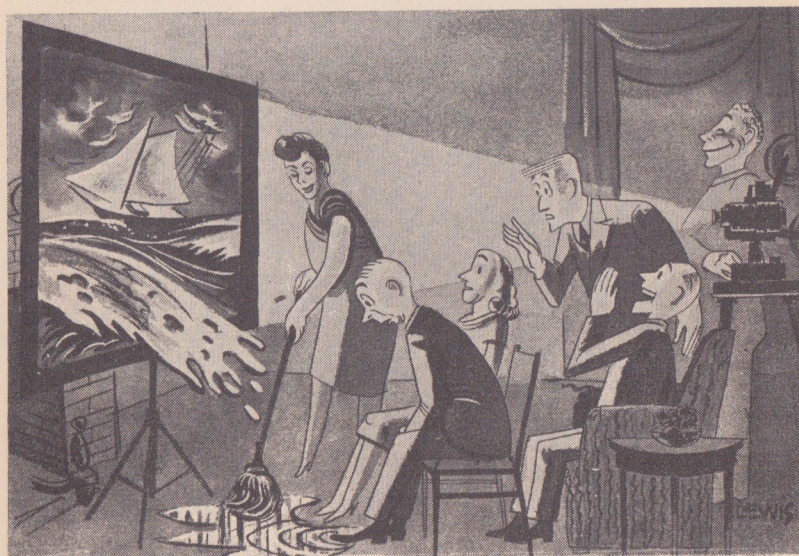


LE PHILOSOPHE PHOTOGRAPHE.

### The Philosopher Photographer

Let's not move. I insist on doing something good of you...because, you know that in love it is the photograph which lasts the longest.

drawn by de A. Bertrand...the magazine *Laughter*



HOME MOVIES

"Gad! What realism Thorndyke gets into his movies!"



"Hold it please."  
The short focus  
lens distortion.



The wonderful portrait that  
was promised. (19th Cent.)



SHE.... "In your place I would be proud of my  
little wife." While the French husband tries  
to hide his pretty wife's charms from the num-  
erous photographers.



A PHOTOGRAPHIC BATH.

Cuthbert Bede, 1855







## ONKEL VON WIENIE TAKES THE LONG COUNT

By H. W. HANEMANN

So—last month maybe I miss you in the paper, don't we? Perhaps that is too bad. So—in the interspace, I have prepared for you a particular exposure counting list or table to be used in the dark room. Accurate seconds counting is a very serious feat, especially when in the dark room the air commences to become **pfui**. So from lack of oxygen wanders the mind, so wavers the **tempus** and one-two-three is no better than four-five-six, aren't you? This we call printers' auto-asphyxiation or self-hypnosis of the dark room (**Selbst-hypnose von Dunkelkammer**). So by the Von Wienie method adapted from my Aunt Bertha's manner of boiling eggs, I have eliminated all numbers from seconds counting. Behold how it leaves to practically nemo any hypnotic effect of monotonous repetition such as "one hippopotamus, two hippopotamus":

### Von Wienie Exposure Timing Table

Oh!	1/5 sec.
Ouch!	1/4 sec.
Prosit!	1/2 sec.
Gesundheit!	3/4 sec.
Hot-cha-cha!	1 sec.
A soft answer turneth away wrath.	2 sec.
Who put the overalls in Mrs. Murphy's chowder?	3 sec.
Ich weiss nicht was soll es bedeuten, dass Ich so traurig bin.	4 sec.
She sells sea shells down by the sea shore and Peter Piper's peck of pickled peppers	5 sec.

Is that not sublime? Please to notice that as well as used in combination like "a soft answer turneth away wrath—ouch!" for a two and one-quarter second exposure, the timings may also be employed in substitution. Example—if you are not enchanted by the beautiful thought of Goethe for the four second exposure, use the three second and the one second and you have "who put the overalls in Mrs. Murphy's chowder, hot-cha-cha!" Gott! Intelligent as I am I still amaze myself.



Popular Photography  
"All right, dear, just a few more shots."  
Robert Rieker

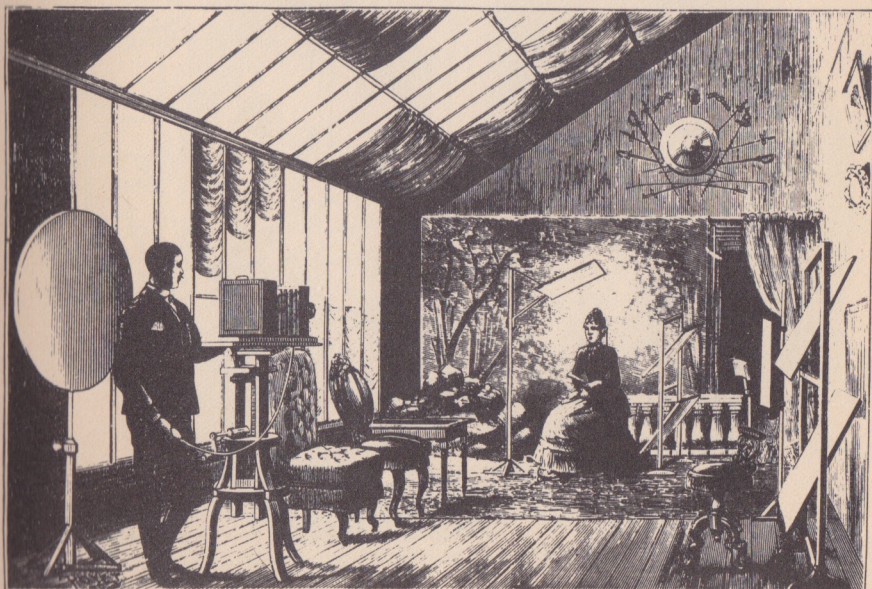






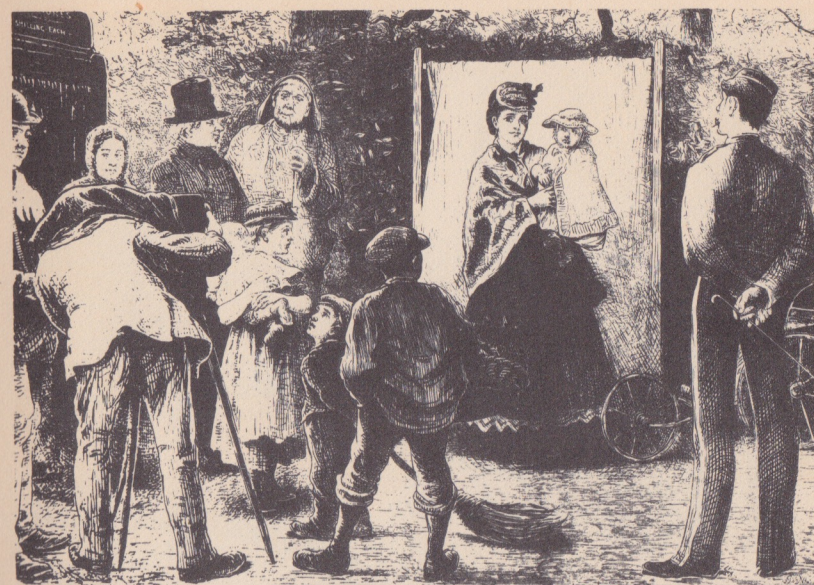
THE TUSSEING PHOTOGRAPHER

Outdoor and Indoor Photography. Such scenes were typical around the Civil War days in this country and in Europe when daylight was the main source of illumination for all photographers.

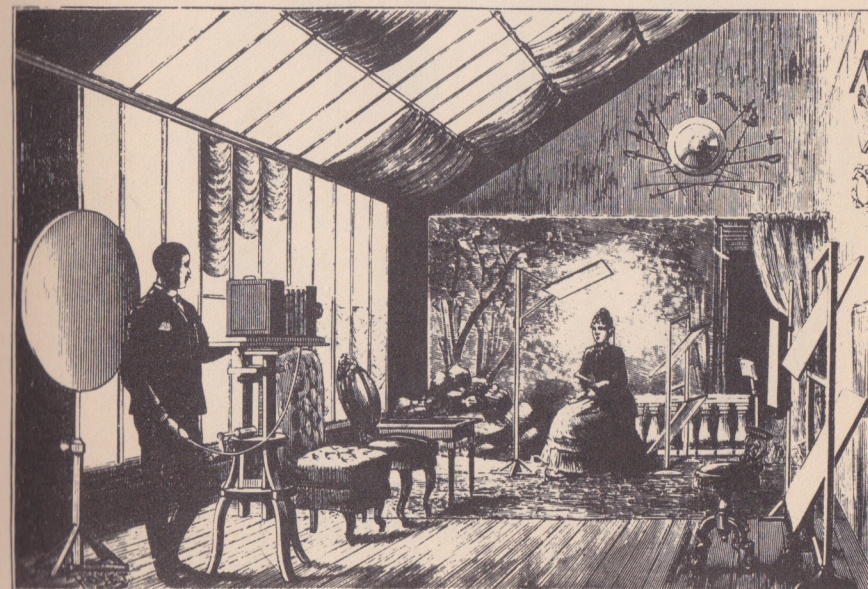


Vue d'ensemble d'un atelier à portrait.





Outdoor and Indoor Photography. Such scenes were typical around the Civil War days in this country and in Europe when daylight was the main source of illumination for all photographers.



Vue d'ensemble d'un atelier à portrait.